A Statement of Purpose & Policy by Associated Exhibitors Inc.

THE GENERAL PURPOSE

OVER a year ago a group of exhibitors, forward-looking men, realizing the well-nigh universal dissatisfaction with conditions in The Motion Picture industry, organized "Associated Exhibitors Inc.," an association for protection and profit, based on mutual confidence and simple justice for all.

A Partnership for Production and Profit

"CO-OPERATION" may be defined as the working together of two or more people for their mutual benefit. The ideal of Associated Exhibitors then is simply a closer co-operation between those concerned in both the production and exhibition of motion pictures.

Primarily its object is to accomplish a more equitable distribution of profits—by eliminating the superfluous middlemen whose actual contribution to production and exhibition is nothing.

BY dealing directly with producers, stars, directors and authors, making everyone a partner in production and marketing, the Association hopes to knit the industry into a more harmonious whole.

By offering to those concerned in production a just share of the actual income from a picture it hopes to stimulate the creation of better pictures.

An Ideal of Fairness

By establishing a basis of confidence and fair dealing, the Association expects to establish a new relationship between the forces of production and those of exhibition.

Its ideal is to keep faith with producers, stars, authors, exhibitors and audiences—*by giving more.*

PATHÉ DISTRIBUTORS

WHAT IT MEANS TO
EXHIBITORS

THIS organization was conceived and is directed by exhibitors—it knows and is in sympathy with the exhibitor's problems and requirements. To him it offers a unique opportunity to secure the best pictures and the guidance of the most successful exhibitors.

An Association of Leaders

THE membership of the Association includes men who control over 200 of the largest and best theatres in the country—the counsel of these men will guide its policy.

Thus the Association's ideals are tempered with solid, practical knowledge; guided by tried business principles; founded on experience—the only basis for enduring success.

A Tremendous Influence

THAT its ideals will be attained is assured by the prominence of its members, the financial resources and influence wielded by such an association of interests—an influence that will increase with the growth of the Association.

Membership in the Association is open to all exhibitors, who are invited to share a full measure of the benefits and profits of the Association by securing sub-franchises.

The value of these sub-franchises is such that the number immediately available will be taken up in a short time. It is, therefore, advisable that exhibitors who are interested should act without delay.

Detailed information may be obtained by communicating with the home office of the corporation in the Capitol Theatre Building, New York.

WHAT IT MEANS TO STARS

IN the final analysis it is the star's popularity with the public that brings money into the box-office—the star's name which actually creates profits. But between the box-office and the star today stretches a long line of middlemen, each taking his toll.

DISSATISFACTION with this condition is evident from attempts which have been made by combinations of stars to deal directly with exhibitors.

The Practical Solution

HERE then is the opportunity which the star has wanted—a practical means of dealing directly with the leading exhibitors—an assurance of showing in the finest theatres, to audiences accustomed to the best entertainment—such showings as will supplement the art and enhance the reputation of the star—exploitation which will hold and increase the star's *own* standing.

The Most Advantageous Showing

THE object of the Associated Exhibitors is better productions as a whole, therefore, the star will be given every advantage in the way of adequate support and artistic staging throughout.

In addition, the star will participate in the actual profits of every release—will receive a just proportion of the value created by his or her ability and popularity.

The resources, standing and influence of this organization are so great that association with it will be attractive to stars of the first magnitude.

Artists are invited to communicate with the home office in the Capitol Theatre Building, New York, for more detailed information.

PATHÉ DISTRIBUTORS

WHAT IT MEANS TO
PRODUCERS

IT is obvious that conditions obtaining at present in the motion picture industry afford only a limited incentive for producers to improve the quality of pictures, for the producer's reward is rarely based upon the true worth of his accomplishment.

The Evils of Guessing

SINCE it is impossible to predict in advance the degree of success or box-office value a picture will achieve, producers too often receive less than their just due—it is easy to see who gets the advantage in this guessing contest.

The foundation for better pictures rests with the producer—no one but he can improve the quality of his own product and he must be encouraged to do so by the certainty that his efforts will be adequately rewarded.

The Only Fair Basis

THE most equitable arrangement possible is that now offered to producers by the Associated Exhibitors—that is, an actual partnership in the profits. Unquestionably this is a more liberal and fair basis of dealing than has ever before been open to the producer—an assurance of reward commensurate with the true excellence and popularity of his picture.

A still further advantage to the producer results from the fact that his creations are assured of a showing in the finest theatres of the country, before discriminating audiences and under the very best conditions.

Producers who are interested in the benefits of this new Association are invited to communicate with the home office in the Capitol Theatre Building, New York.

PATHÉ DISTRIBUTORS

WHAT IT MEANS TO

DIRECTORS

THOUGH there are undoubtedly many directors in the country who have the ability and the knowledge to produce pictures of genuine merit the number who are actually doing so is small enough to be counted on the fingers of one hand.

The Director's Handicaps

ALL too often is this due to the restrictions under which the director is forced to work—restrictions imposed by various forces to whom the director is now subservient.

These restrictions have grown with the growth of the industry and the tendency toward centralization of control in a few hands.

The truth of this is but emphasized by the outstanding success of a tiny handful of directors who have managed to divorce themselves from these handicaps.

A Free Hand for Directors

RECOGNIZING the fact that freedom of action is the first essential to the creation of better pictures, the Associated Exhibitors offer to directors of ability the opportunity of working under conditions which will afford full scope to their creative powers.

In addition to this freedom of creative opportunity directors are offered, for the first time, the opportunity to participate in the profits of their creations on the just basis of a share of the actual box-office receipts.

Directors who are interested in the opportunity to create better pictures as well as in their profits, are invited to communicate with the home office, Capitol Theatre Building, New York.

PATHÉ DISTRIBUTORS

WHAT IT MEANS TO

AUTHORS

THE foundation of the photoplay is the story—without it stars, producers, directors, are powerless. Without good stories it is obviously impossible to produce pictures of true dramatic value and artistic merit. On the author rests the structure of the motion picture industry.

Stories Have Been Undervalued

THE importance of the story has been consistently underestimated and seldom have authors concerned in the writing of successful photoplays received a reward truly commensurate with their contribution to that success. The returns have not been comparable with those from a successful play or book.

Many excellent stories have been garbled or inadequately staged in pictures, and this has deterred authors of standing from permitting their works to be screened.

For this reason the standard of stories available for motion picture production has been lowered immeasurably.

An Adequate Reward for The Author

ASSOCIATED Exhibitors by dealing directly with authors, eliminating the waste and the restrictions incident to present methods, feel that the greater rewards thus made possible will result in a standard of stories worthy of adequate production.

To this end their arrangements with authors will be such as to assure to the writer his just share of the returns, and a guarantee of worthy production and casting. This reward will be based upon a profit-sharing basis—a percentage of the actual box-office value.

Associated Exhibitors Inc., invite correspondence from authors of merit. Correspondence should be directed to the home office, Capitol Theatre Building, New York.

PATHÉ DISTRIBUTORS

Associated Exhibitors INC.

OFFICERS

Messmore Kendall · · President
Edward Bowes · 1st Vice-President
James Q. Clemmer, 2nd Vice-President
Saul Harris · 3rd Vice-President
H. H. Wellenbrink · Secretary
Harry Crandall · · Treasurer
F. C. Quimby, General Manager

BOARD OF DIRECTORS

Messmore Kendall · New York City
Edward Bowes · New York City
Paul Brunet · New York City
Michael Shea · Buffalo, N. Y.
Harry Crandall · Washington, D. C.
Dennis Harris · Detroit, Mich.
Samuel Harding, Kansas City, Mo.
I. Libson · · Cincinnati, Ohio
James Q. Clemmer · Seattle, Wash.
Hugo Lambach · Spokane, Wash.
Harry M. Lubliner, Chicago, Ill.

LIST OF FRANCHISE MEMBERS

Lubliner and Trinz Theatres, Chicago
Finkelstein & Ruben · Minneapolis
The Capitol Theatre · New York
Kendall & Bowes · · Boston
Ackerman & Harris · Los Angeles
Cornwell Theatres (Koplar Circuit) St. Louis
Ackerman & Harris Theatres, San Francisco
Harris & Libson Theatres, Pittsburgh
Harris & Libson Theatres, Cincinnati
Paul Gusdanovic · · Cleveland
J. H. Cooper · · Oklahoma City
H. Crandall Theatres · Washington
S. Harding Theatres · Kansas City
American Theatre · · Denver
Harding & Cohen · · Omaha
James Q. Clemmer · · Seattle
Olsen & Sourbier Theatres, Indianapolis
Harris & Libson · · Detroit
H. H. Wellenbrink · · Newark
Michael Shea · · · Buffalo
Harold Franklin · · Buffalo
Merrill Theatre Amusement Co., Milwaukee
Clemmer & Lambach · Spokane
Saul Harris · · Little Rock
Clemmer & Lambach · Portland
Kendall & Bowes · · Albany
Ackerman & Harris, Salt Lake City